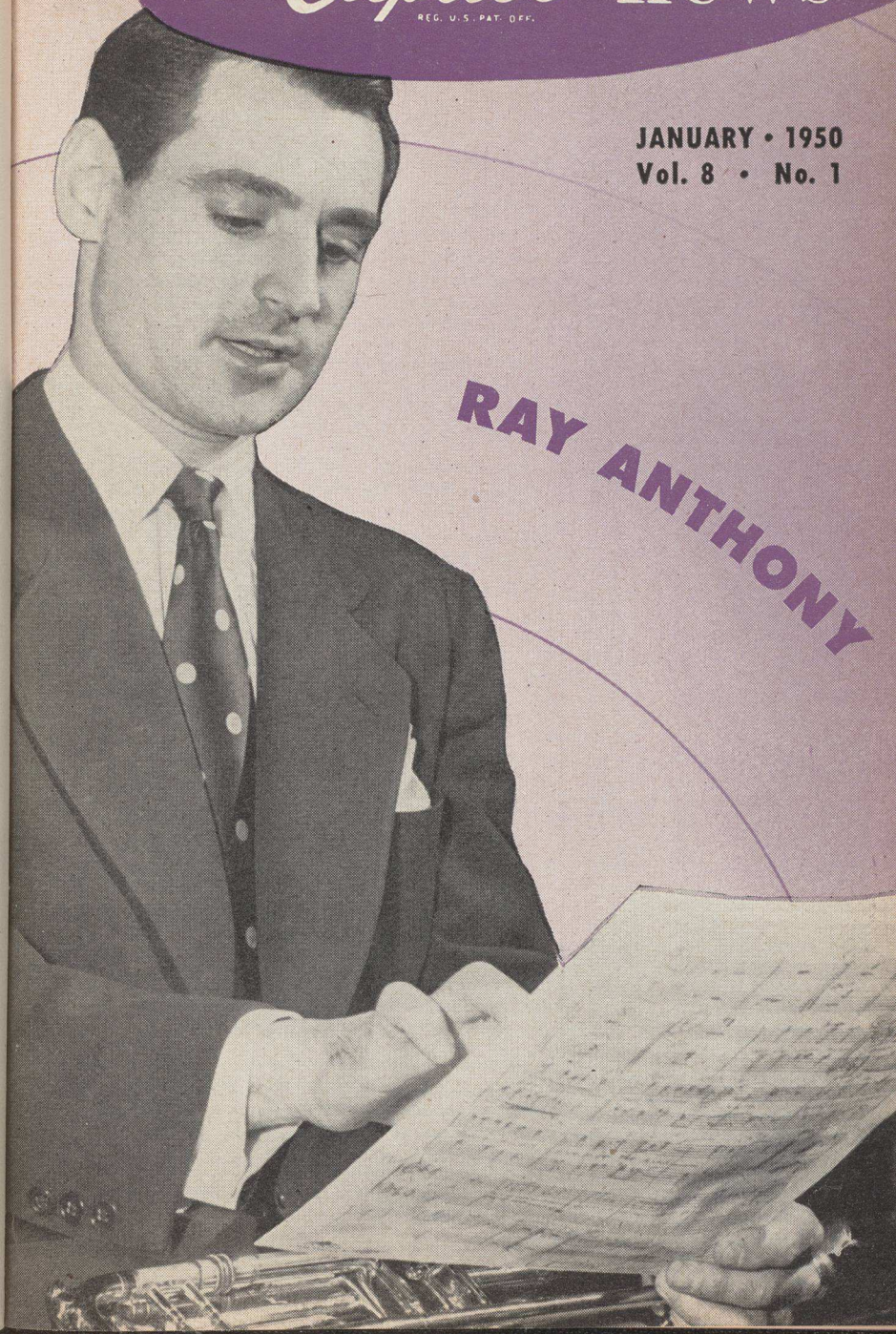



Capitol
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news

JANUARY • 1950
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RAY ANTHONY





The Guy Who Wouldn't Quit

EVERY NEW year brings new things in music—new singing stars, new bands, new songs, new trends, new styles. And so the usual guff regarding resolutions and predictions is herewith bypassed, this fine January afternoon, in favor of a word about a guy who never quits no matter what the year or the season, a big, nervous, high-strung character who is about to face the toughest test of his career, a career which has fluctuated up and down nearly as often as the Hit Parade changes singers.

Bands have been folding and the bandleaders still up and about are behaving as if all their sidemen are carrying atom bombs in the bells of their horns. But Stan Kenton is nothing but optimistic.

Kenton—bless him—believes there is nothing wrong with music, the music business and millions of Americans who pay to enjoy same. Soon he will hit the road with a massive 40-piece orchestra, to play nightly concerts in more than 70 cities and towns. And the payroll for that mob of musicians will compare more than slightly to the amount of loot spent by Artie Shaw on honeymoons.

Big Stan doesn't care how much it costs. He has an idea and he wants to prove it. He has confidence and faith and energy. And with everybody calmly advising him he's nuts—betting against Notre Dame and the Yankees every time they play would be a surer way of making money, in comparison—he laughs like hell won't have it and goes right on hiring musicians and writing new and unconventional works for his coming records and concert dates.

This column has, since August of 1941, regarded the hustling sheepdog posing as Stan Kenton as the strongest force in American popular music. This column also has heard Kenton's bands play some of the most senseless, noisy, beatless, wretched music ever conceived. In all probability the coming 40-piece outfit will produce certain horrendous sounds, too. But you know, and I know, that every measure performed will be original. Kenton won't steal from this guy and that guy. He never has. And like it or lump it, whatever he plays, whatever he does, he believes it to be the very best there is.

The problems ahead in 1950 are the most difficult Kenton has ever faced. But the point is this: Stan Kenton is courageous enough to go out and slug his way through the pitfalls. He has no manager, no nothing. Just courage.

Or . . . maybe he's a fool. If so, he or some fool who hasn't yet come along will lead the music profession back to happy, prosperous times.



BACK TO Hollywood on Jan. 6 will come Janet Blair, who once cantered in the late Hal Kemp's band, to headline the floorshow at Ciro's with the Blackburn Twins. Janet will chuck her nitery act after she closes Ciro's next month and play the Mary Martin role in the road company of "South Pacific." And that means she'll shave her long, blonde tresses down to a crewcut.

Discs Help 1950 Start Strong . . .

That's The Only Sure Thing Seen

There may be differences of opinion, among music men, as to just what the new year holds in the way of new bands, singers and songs. But on one point there is agreement.

The record business is assured of a banner year.

In 1949, for many months, there was uncertainty and confusion as a result of the introduction of 33½ and 45 r. p. m. discs. But all that is history now as 1950 starts its 12-month cycle of activity.

Pops on 45, Classical on 33½

The pattern is clear today and record sales are on a brisk up-beat. Popular and children's selections on 45, classical on 33½. That's the way the public decided last year and that's the way it's going to be. And the conventional, standard 78 r. p. m. discs are still in demand, too. Some 14,000,000 phonographs which play the 78 r. p. m. shellacs are still in use throughout the United States alone; all record companies will continue to produce 78's in the future.

The new year shields the destiny of Stan Kenton's forthcoming new orchestra. It also is apparent that Dixieland music is staging a remarkable comeback, and that bebop is expiring. Music men agree that 1950 will be the year for new bands — several new bands — to take the box office edge away from the recent "solo singer" cycle. But the bands must be danceable, and melodic, and featuring gimmicks which stylize them and which will easily identify them to listeners.



PEGGY LEE makes her debut in motion pictures soon in Paramount's "Mr. Music" film which will star Bing Crosby. Here the two singing principals rehearse songs; Peg popped up with a new coiffure as she faced the kleigs for the first time.

Carmen Cavallaro Rolling West

Carmen Cavallaro brings his band into the Coconut Grove of the Los Angeles Ambassador Hotel starting Jan. 10 for four weeks. The floor show will feature the singing Modernaires.

Nappy Lamare's Dixieland band opened at Sardi's Monkey Room in Hollywood as Ted Vesely's two-beat gang stepped out.

Tony Martin off to Minneapolis Dec. 26 to play the Club Carnival.

Claude Thornhill due at Hollywood Palladium in February following Freddy Martin's current run.

HERE

&

THERE

AFTER A LONG stay in the east, where he was able to see the nation's best college and pro grid teams tangle, Red Norvo returns to his home in Santa Monica, Cal., this month and will spend the winter in the sunny California clime.

Norvo and his Trio open at the Bal Tabarin in Gardena, just outside Los Angeles, on Jan. 6 for two weeks. His combo includes bass, guitar and his own vibes.

Pete Daily's Dixieland combo drew a holdover ticket at San Francisco's Hangover Club.

Replacing the Henry (Piano) King ork at the Los Angeles Biltmore Hotel on Dec. 15 was the band of Chick Floyd, which plays for the floorshow as well as dancing.

Louie Armstrong, due back in California soon, need never worry about making ends meet. He scooped up, on his tour of Europe last fall, \$5,500 in Belgium, \$10,800 in Switzerland, \$18,000 in Italy and \$17,000 in the Scandinavian countries. He also made a motion picture while in Italy.

From his current Chicago appearance, Mel Torme goes to Winnipeg for a Jan. 6 opening at the Don Carlos Casino. On Jan. 16 the Fog goes into the Palomar Club in Seattle for a week, and thence to the Palomar (Canadian Palomar) on Jan. 23 in Vancouver for two weeks.

John Ford has purchased three new songs from Stan Jones, composer of "Riders In The Sky," for use in "Wagon Master." Trio are "Dust," "White Tops" and "Wagons West."



JUNE HAVER and Gordon MacRae have just finished another picture together—a musical. Here they are shown in a scene from "The Daughter Of Rosie O'Grady," made by Warner Bros.

Les Brown's crew working first three Saturday nights of January at the Trianon Ballroom, Southgate, Cal. Spot once played the big name musicrows nightly but has lapsed into a one-nighter operation recently.

Gardena Grabs Armstrong For February Run

Louie Armstrong's first Southern California engagement in a year—he last played the old Empire room before it folded—is scheduled to start Feb. 10 in Gardena, a leaping suburb of Los Angeles.

Satch will open on that date at the Bal Tabarin, which until recently was noted for its girlie shows. He'll be there two weeks.

The Armstrong appearance in Gardena will follow a run at the Hotel Flamingo in Las Vegas, and two weeks at the New Orleans Swing Club in San Francisco.

Still featured with Armstrong's combo are Jack Teagarden, trombonist; Barney Bigard, clarinetist; Earl Hines at the piano; Arvell Shaw on bass and Velma Middleton, vocalist. Sidney Catlett recently was replaced, at the drums, by Cosy Cole. It will be Cole's first visit to California in 10 years, when he was a star of the old Cab Calloway band with the late Chu Berry.

Bing Crosby is making arrangements to record his CBS radio program in San Francisco this month, for February broadcast, with Armstrong, his trumpet and his musicians as guests.

The band also will play a "Just Jazz" concert in Los Angeles for Gene Norman next month, Norman said, although the date hasn't been agreed upon yet.

Musso Comes Back

Vido Musso, vet tenor man featured with Kenton and Goodman, is back in the biz leading a hot five-man combo at the York Club in midtown Los Angeles. Bobby White is featured on drums. Joe Glaser is booking Musso.



FOUR of Red Nichols' Five Pennies are visible in this Otto Rothschild shot made on a recent Kay Starr waxing session in Hollywood. Kay and Nichols teamed together for the first time on records. That's Red and his cornet at left, Rosy McHargue on clarinet, Joe Rushton, bass sax, and King Jackson, trombone. Red made a couple of sides without Kay on the same date and they'll be released this month.

Starlighters Snatch Lynn

The Starlighters, rated by many as the best vocal group in the biz today, took on a new gal and revamped their act in December.

Replacing Pauline Byrns, who is bowing out following her recent marriage, is pert, blonde Imogene Lynn, who once was the featured sparrow with Ray McKinley's band.

The group, which also includes Howard Hudson, Tony Paris, Vince Degen and Jerry Duane, has been rehearsing with Imogene on a new series of routines which emphasize dancing virtually as much as straight group singing. The Starlighters are due to trek to Kansas City in February with Jo Stafford and Paul Weston for a special Heart Foundation concert to be aired nationally.

Meanwhile, they'll be opening shortly at a Los Angeles nitery. Herb Monte manages the group.



IMOGENE LYNN

She's just replaced Pauline Byrns with the singing Starlighters.

Entire Cast Of Oxydol Show In Move to N. Y.

In one of the most spectacular migrations in years, Margaret Whiting, Jack Smith, Frank DeVol and Dinah Shore will all train from Hollywood to New York on Jan. 6.

Shore At Waldorf-Astoria

All are featured on the Oxydol CBS show nightly, and starting Jan. 16 in Manhattan, the broadcasts will emanate from Gotham for at least a full month. Dinah will also do a solo at the Waldorf-Astoria.

The expense of moving the program 3,500 miles will amount to some \$15,000, it was said. The musicians' union requires that a special 15 per cent tax be paid.

DeVol will take Arnold Ross, piano; Skeets Herfurt, reeds; Jerry Kasper, baritone; Dale McMickle, trumpet; Pete Johns, copyist, and Lou Wood, contractor, to New York. Wood will go in advance in order to have a Local 802 ork ready when the singers arrive.

Some Shows On Tape

During Christmas week, in Hollywood, Maggie, Jack, Dinah and DeVol's band taped five shows for the week of Jan. 9. In addition, DeVol arranged and conducted for seven Cap sessions.

Dixie Sweeping California; See Boom in 1950

Los Angeles is going whole-hog for Dixieland as 1950 bows in.

Red Nichols and his Pennies are going stronger than ever at the Hang-over Club, Ben Pollack's newly-organized two-beat combo is in its third month at the Beverly Cavern, Ted Vesely's crew at Sardi's on Hollywood Boulevard had its option lifted and Nappy Lamare, after a profitable road trip which took his Levee Loungers as far north as Vancouver, is back leading the house band, with Zutty Singleton at the drums, at his own Club 47.

Ory Back In Action

The veteran Ed (Kid) Ory, Creole trombonist, also had his card returned from the union and opened with his band at the Royal Room in Hollywood. But the Kid Ory Club on Vine Street apparently won't reopen because of a managerial mixup.

Ward Kimball's red-shirted Firehouse Five Plus Two, although not employed every night, consistently have been doing capacity biz at the Beverly Cavern on Pollack's night off and also works its share of private gigs and one-nighters.

Ash Popular, Too

Marvin Ash, hard-hitting pianist from Oklahoma, not only works nightly but also is featured every Sunday on his own "Truth About Dixie" teevee show. He also airs every afternoon as 88 soloist over KRKD.

Wingy Manone left Los Angeles, with the cooperation of city officials, and has been playing at Jimmy Ryan's Club on 52nd Street, in New York.

Too Busy To Hit The Road

Two Southern Cal disc-whirlers, Frank Bull and Gene Norman, are



"INSPIRED" BY the career of the late Iowa jazz virtuoso, Bix Beiderbecke, the film version of Dorothy Baker's "Young Man With A Horn" is awaiting release with Kirk Douglas, Doris Day and Lauren Bacall starred. This scene shows Ray Tayek, Hoagy Carmichael, Odie Neal, Douglas on the trumpet, Don Rice and Ziggy Elmer in the inevitable jam session. Jerry Wald produced the flick for Warner Bros.

Ray Anthony Pegged Sure 'Band Of 1950'

There's no doubt about it—the favorite band among America's collegiates is Ray Anthony's.

Anthony is one-nighting it this month and a fat portion of his engagements are on college campi. His stock took a leap last fall with the release of his record of "Dreamer's Holiday." And now he's got two big sides, "Sitting By The Window" and "Dixie," which are best-sellers.

Ray's newly-developed "button" style of trumpeting, his remarkable resemblance to Cary

attempting to round up a dozen of the nation's best-known Dixie-cats and send them out on a national concert tour a la Norm Granz. But they probably won't be successful. As Norman says, "all the Dixie guys have good jobs and are making money. They won't go out on the road."

With the revival of Dixieland also a fact in New Orleans, Chicago, New York and Detroit, indications were that the new year would probably see the Mason-Dixon jazz style attain its greatest popularity, exceeding even that of the 1920's.

Grant and his tireless efforts to build and perfect a new dance crew at a time when even the top names are cashing in their chips are the factors behind Ray's steady rise. This month's cover man fronts a hard-hitting, non-schmaltz unit which comprises Earl Bergman, Steve Cole, Billy Ussell-ton, Bob Tricarico and Ray's brother, Leo, in the reed section; Chuck Medeiros, Marty White, Eddie Butterfield, trumpets; Tom Oblak, Kenny Trimble, Bob Quat-soe, trombones; Mel Lewis, drums; Al Simi, bass; Eddy Ryan, piano, and Dick Noel, Pat Baldwin and the Skyliners, vocals.

Indications are that the band will play the Hollywood Palladium in 1950, the first time Ray has ever appeared with his group in the far west.

Movie Musicals — Are They Better?

Freed, Who's Made 25, Screams 'Yes'

Musicals are a lot better now than they were in the old days—or even just a few years back—if you can believe Arthur Freed, who has personally produced 25 tune films himself.

In 1929, when Freed first went to work for MGM as a songwriter, "Broadway Melody" was the big musical. "That one," he says, "imitated the stage in its choreography and treatment."

"Now we have our own dance experts. And we have developed people like Gene Kelly and Judy Garland who are typical movie musical talent."

Big Plans For 1950

Freed today finds himself in the rather peculiar position of having to defend musicals against pictures about mob fury, war, anti-Semitism and infantile paralysis.

"Metro," says Freed almost apologetically, "has always been a strong musical studio. 'Take Me Out To The Ball Game,' 'Easter Parade' and 'The Barkleys Of Broadway' (all Freed films) were among the best moneymakers of 1949. We're continuing our musical program full force."

Three Times The Effort?

Freed is now producing the much-postponed "Annie Get Your Gun." He dubs this "a folk musical" along with the lines of his "Meet Me In St. Louis" and "The Harvey Girls." Freed believes that such films are particularly popular (and profitable) and he says he is planning "American" musicals based on the Huckleberry Finn and Casey Jones legends.

Sometimes Freed does non-musical movies like "The Clock," "Any Number Can Play" and the forthcoming "The Crisis" as "a change of pace." He says that a musical requires at least three times the effort of a straight picture.



ANSWERING CHARGES that many of today's movie musicals are inferior to those produced a decade, and even 20 years ago, Arthur Freed of MGM argues the point in the accompanying article. Freed, who has made 25 musicals himself, says that films like the new "Nancy Goes To Rio" are a great improvement; this scene from the pic shows Georgie Stoll, in charge of the music, with the star, Jane Powell. Ann Southern also has top billing and Joe Pasternak—not Freed—produced it.

"We worked on the book of "Annie Get Your Gun" as hard as on the script of "The Crisis," he says. "Those people who say a musical has a great score but the book is so-so are talking through their hats. For the music to be great, the book has to be good, too."

"A musical script is judged just as a regular script for characterization. If character doesn't come off, the picture doesn't come off."

"Overglamourizing and phonny makeup and hairdos rob a musical of character. I have been fighting against those things."

Back To Writing Tunes

On Freed's schedule are "Royal Wedding" with Fred Astaire and June Allyson; "An American in Paris" with Gene Kelly; "Showboat" with Judy Garland and Howard Keel; and "Tahiti" with Esther Williams. For the latter, he is writing some songs just as he did 20 years ago before Hollywood musicals became so wonderful.

Aragon Gets Weems To Follow Noble

Ted Weems and his ork, favorites in the Middlewest for 20 years, opened Dec. 20 at the Aragon Ballroom in Ocean Park, just outside Los Angeles, and will stay for at least three weeks at a reported \$2,250 per.

Weems follows Leighton Noble's crew, which went north to play the Claremont in Berkeley.

Nichols Nabs Own Television Show

Red Nichols and his Pennies launched their own television show Dec. 21 on KTTV, the CBS channel in Los Angeles. Titled "Collectors' Items," the program emphasizes great old jazz classics. Red's stanza replaces the Annette Warren show, and is televised every Wednesday night from KTTV's Hollywood studios.

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MacRAE**

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(The Magic Song)"

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**KAY
STARR**

"A Game of Broken Hearts"

"Tell Me How Long the
Train's Been Gone"

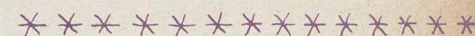
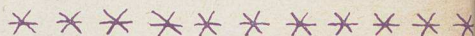
Capitol No. 792



**MARGARET
WHITING**

"The Sun Is Always Shining"
"Sorry"

Capitol No. 57-776



**PEGGY
LEE
and
MEL
TORME**

"The Old Master Painter"

"Bless You (For The Good
That's In You)"

Capitol No. 791



SHARKEY
and his
**Kings of
Dixieland**

"Bourbon Street Bounce"

"Pizza Pie Boogie"

Capitol No. 795



**JO
STAFFORD
and
JOHNNY
MERCER**

"Yodel Blues (They Talk a Different Language)"

"It's Great to be Alive"

Capitol No. 793

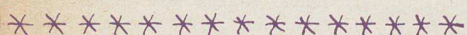
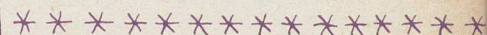


**RAY
ANTHONY**
and his
Orchestra

"Sittin' by the Window"

"Dixie"

Capitol No. 794

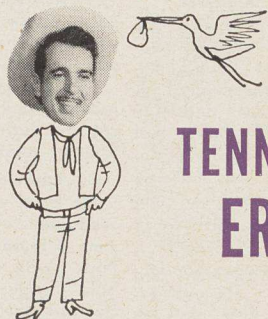


**SUGAR
CHILE
ROBINSON**

"Vooley Vooley Vay"

"Caldonia (What Makes Your Big
Head So Hard)"

Capitol No. 57-70056



**TENNESSEE
ERNIE**

"Anticipation Blues"

"Mule Train"

Capitol No. 57-40258



**CLIFFIE
STONE**
and His Band

"Can I Canoe You Up the River"

"Just One Little Lie"

Capitol No. 57-40265

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RECORDS
HOLLYWOOD

First with the Hits from Hollywood!

'Chattanooga' Next Duncan Hit?

May Be 1950's 'Mule' Click

Well, it's a new year and new horizons ahead. And what "Mule Train" did for Tennessee Ernie a new and appealing ditty titled "Chattanooga Shoe Shine Boy" will undoubtedly do for Tommy Duncan.

Duncan, for 16 years a top vocalist and composer with Bob Wills, has really come into his own. His Western All-Stars back him on the record, just as they've backed him on six—that's six—sock engagements at the 97th Street Corral in Los Angeles and on his current west coast tour.

Merle Travis Rolling

Up in British Columbia, the folks have been getting a taste of real folk music. And liking it, too. Capitol's own Merle Travis just did a successful series at CKNW, and on top of that comes his newest record, "Petticoat Fever," a song in the traditional Travis manner. And this month he's off to the Middlewest for more personals.

Hank Thompson and Billy Walker are lassoing the fan mail down Texas way with their daily airings on KSKY and KLIF in Dallas. Billy's new etching of "Head-



WATCH FOR the biggest, smashiest record lit ever made by Tommy Duncan. His version of "Chattanooga Shoe Shine Boy" on Capitol may become one of 1950's first boffalos. Tommy, here, is now on a Pacific coast tour after closing a run at the 97th Street Corral in Los Angeles, his sixth engagement there in a year.

in' For Heartaches" is headin' for the Hit Parade while Hank's recent "Give A Little, Take A Little" backed with "A Cat Has Nine Lives" looks like a potential

smash as big as was his earlier "Humpty Dumpty Heart." Hank and Bill while we're at it, have teamed up together on their radio and personal appearance tour and they're drawing 'em in.

Chicago Hails Dolce

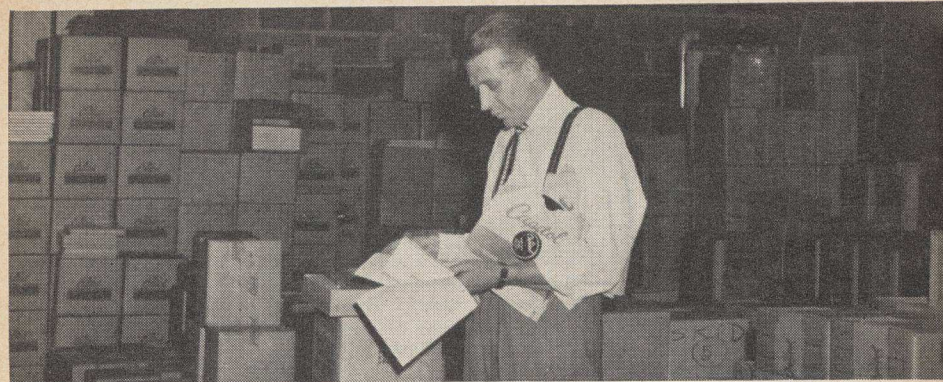
Magface Whiting and James Wakely just received a silver engraved membership card to the WSM "Grand Ole Opry" show, an award which, until now, had been given to only three persons . . . including two governors.

John Dolce, the Chicago square dance caller of WLS "National Barn Dance" renown, has been officiating recently at the Thursday night square dances at the swank Edgewater Beach Hotel in the Windy City. Recently he and Sid Sherman's WLS band played to some 20,000 spectators in Grant Park. Dolce's several records for Capitol are meeting with success all over—not just in the Chi area where he works.

Go listen to Tommy Duncan's "Chattanooga Shoe Shine Boy." You're wastin' your time doing anything else.

Tex Williams, always busy, is back with his own television show in Los Angeles and he's just signed another new contract for additional movie features (two-reelers) out at the big U-I studios in the Valley.

—Lee Gillette



Kenton Will 'Preview' His Coming Crew; Also Reveals Movie Plans

Rehearsals of the new Stan Kenton orchestra will begin, in Hollywood, on Jan. 15.

Tour Kicks Off In Seattle

Kenton still is convinced that a big orchestra of 40 musicians is the answer to the current "big band" situation, a situation which recently found Woody Herman, Charlie Barnet and others tossing in the towel.

The Kenton tour, at first slated to tee off in San Diego, will instead be launched Feb. 9 in Seattle. But first, Stan will hire the huge Shrine Auditorium in Los Angeles and hold an informal "preview" of his new crew for disc jocks, the press and as many of his fans as can be admitted to the 6700-seater.

Due For February Release

The "preview" is tentatively set for either Jan. 27 or 28. Sixteen new compositions will be performed for the first time. The audience then will be asked to vote for what it considers to be the best works. "Then, after we tabulate the votes," Kenton says, "we will select the eight most popular works for our new album."

The album will be released by Capitol, Kenton said, sometime in

February, not long after Stan starts his long tour of more than 75 cities, from Seattle to Boston and back to the coast again.

Kai Winding, trombone, and Carlos Vydal, bongo-conga drum star, previously announced as sidemen in the forthcoming Kenton ork, will be joined this month when rehearsals get under way by former Kentonites Chico Alvarez and Buddy Childers, trumpets, and Bob Cooper, tenor saxophonist and husband of June

Christy. June also will return to the fold for the concert tour.

Kenton spent a part of December in New York lining up additional musicians and bookings.

Movie Stan's Newest Plan

He also bobbed up with an idea for a motion picture in which a large orchestra—his orchestra—would be featured in an "honest, direct, uncompromising way—the way certain producers turned to honest drama in 1949 after 30 years of being told that honest pictures would flop at the box-office."

MEET THE JOCKEY!

ROBB BUSSE makes with the chatter and shellacs on WGRO in Bay City, Mich.,



and to listeners in the northeast section of the state he's known as "Your Boy Robbie." Just 23, he's at the WGRO mike 90 minutes daily with his "Robb 'N The Records" program. Busse is a native of Detroit and he studied osteopathy at Drake in Des Moines; he wandered into radio while a student at Drake. He does most of his shows from the studio with an occasional remote from his sponsor's store. He's at 1260 on the dial.

No Help From Studios

Kenton believes the picture should be made by his own organization, with a script written by a musician, and directed by Kenton himself. His plan, which he hopes to put into practice "in the near future," would be to bypass the big film studios and produce it himself, hiring a camera crew and whatever dramatic talent might be needed. The film would be strictly a band film, he opined, but forceful, entertaining and "revolutionary" in technique.

Meanwhile, he's writing new music and hiring musicians. He wants his new "Innovations In Modern Music For 1950" to be his biggest success. And, he adds, "I expect it to be."

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Jack Teagarden
In The "Melody Maker"

"I've been tired for 25 years, tired and bored and lonely in a life where we're forever on the move. It's rotten to be on tour all the time. One day I'll be resting—and that will be six feet under the ground."

Charlie Ventura
In "Down Beat"

"Bebop is really dead. That is, if you ever could say it was alive."

Louis Armstrong
In "Ebony" Magazine

"First thing I notice about a woman is her general shape. It must be sharp and full of nice curves. Then I dig her clothes, the way she wears them and how they fit her and her personality. Then I dig her lips. I like kissable lips. A woman's lips must say, 'come here and kiss me, Pops'."

Oscar Hammerstein II
From His Book, "Lyrics"

"My observation about amateur songwriters is that they are money-mad. The successful professional loves songs and loves songwriting. The amateurs want some quick money and think that songwriting is an easy way to get it. They want to believe that the main trick is to get to know some publisher, or a bandleader, or someone who will exploit their manuscript. But they don't spend enough time on each manuscript. They submit songs in their first draft. They don't go over them painstakingly as professional writers do, and they don't in the first instance dig it up out of their own brains and hearts."

Tony Martin
With Don Otis Over KLAC

"I first started singing, as a single, back in 1937. But it wasn't until 1945—after I got out of the



BACK ON the screen again in MGM's "On The Town," Frank Sinatra bingles a bongo and contemplates his navy. Gene Kelly is the star and Arthur Freed the producer. Much of the flicker was shot in New York, including a flashy sequence right in the heart of Rockefeller Center.

Eckstine Here Jan. 17 Week

Billy Eckstine has been selected by the Million Dollar Theater in Los Angeles to follow up King Cole and his Trio this month.

He will himself hire a local band and three acts, pay for them out of his own pocket, and like Cole, split the week's box-office take 50-50 with the Million Dollar's management. It isn't likely that the much-publicized film for MGM will be made by Billy this trip, however. Cap News was told by the studio that no plans exist for Eck to face the cameras.

Louie Armstrong, also wanted by the theater, demanded a flat fee of \$7,500 plus a percentage and will not play the Million Dollar.

service—that I learned what to do with my hands. When a guy's singing a pretty tune like 'The Moon Was Yellow' he doesn't have to point up at the ceiling to get across the lyrics."

Benny Goodman
At His California Residence

"The trip to Manila was pleasant. But I'm going to rest now... just sleep and eat for a couple of months. Don't even telephone me."



NAT (KING) Cole and his Trio spent the holidays in Los Angeles, but before the Christmas trees came down they were back working again on the stage of the L. A. Million Dollar Theater.

Then it's the long, long road for Cole, Irving Ashby and Joe Comfort again as they head into the deep snow of the Middlewest for a Jan. 21 to 28 run at the Club Riviera in St. Louis, following a stint in San Jose, Cal.

Nellie Luther also spent the yuletide season at her Los Angeles home. On Jan. 9, however, she must ski north for a run at the Palomar Theater in Seattle. From Jan. 17 to Feb. 22 she'll be singing and playing at the Meloddee Club in San Jose, Cal.

Peggy Lee will appear from Jan. 22 to Feb. 11 at the Fairmont Hotel in San Francisco.

Jo Stafford cut a 15-minute program Dec. 5 for release to 1100 radio stations during the 1950 American Heart Campaign; she's Hollywood chairman and is paying all expenses for this program.

With June Hutton now on her own, seeking a career as a soloist, the Pied Pipers took on Virginia Maxey as June's replacement and now are working the Olympic Hotel in Seattle. Other Pipers include Clark Yocum, Chuck Lowry and Hal Hopper.

Vic Damone's first picture at MGM most likely will be a remake of the old Sigmund Romberg "Student Prince." The singer, now in the east, will report to the studio in February or March and Kathryn Grayson is said to be set for the top femme role. Joe Pasternak will produce, in Technicolor.



MARATHON STINT at a KSMA mike in Santa Maria, Cal., recently found Ted Agnew and Carson Pinkley staying on the air for 382 hours in a successful appeal for funds to aid the town's Youth Foundation. One of the items auctioned was a pet skunk—it brought \$10. Agnew and Pinkley, alternating at the mike, were on the air an average of 20 hours each shift for more than two weeks. Contributions ranged from a penny (several listeners pledged a single cent) to \$20.

Martin's Band At Palladium

Although his orchestra has worked in California regularly for 15 years, Freddy Martin just opened at the Hollywood Palladium for the first time.

Martin's old stamping grounds, the Coconut Grove of the Hotel Ambassador, has been featuring Skitch Henderson's music.

The tenor-saxing maestro followed Harry James' Music Makers into the big dance hall on Sunset Boulevard in Filmtown. James purposely set up his bookings so he would be free during the current bangtail races at Santa Anita. He and his wife, Betty Grable, attend Santa Anita every day, and several of their horses are frequently entered. Martin, too, is highly interested in "improving the breed" and at one time he, too, owned a couple of roaches which tested the expansive Anita oval.

The Palladium will feature Martin's music throughout January.



THE ONLY bop music booked for Southern California in the last eight months has been cancelled. Charlie Ventura, who claims his fly little combo doesn't even play bop, did not open at the Red Feather Club and George Shearing, British pianist, will not open this month. He originally was booked to follow Ventura's unit starting Jan. 6.

No reasons were given for rubbing out the two attractions. Neither has ever played a night club in Los Angeles.

There now are 14,862 professional musicians in Local 47 (Los Angeles) of the American Federation of Musicians. And only 12 glockenspiel players, according to Alta Durant.

Stricken with a heart attack, Spade Cooley has dropped all activities as a band leader for six weeks. The Sons of the Pioneers took over his teevee show.

Tommy Dorsey, who vacationed over Christmas, rounds up his orchestra and heads for Havana, Cuba, for a Jan. 12 opening at the San Souci. Woody Herman's new little Woodchopper combo is just finishing a month at the Tropicana in the same city. And plunking the guitar on that job is Dave Barbour, who flew down from Hollywood after finishing work in two motion pictures.

Death came last month, in New York, to Huddie Ledbetter. Better known as Leadbelly he was rated "king of the 12-string guitarists" and was internationally renowned for his singing of blues and folk music. A frequent visitor to Hollywood, Leadbelly rose from road gangs and jails in the south to

become a performer with a large following. He was born in Morrisport, La., and had recorded for a half-dozen labels, including Capitol, in the last decade.

Kitty White singing and playing the piano at the Haig, popular Wilshire spot in Los Angeles where Erroll Garner usually works when he's in town. It's her first stint as a single in a nitery.

Another death in the music field—Albert Ammons, pioneer jazz pianist of Chicago. He, Pete Johnson and Meade Lux Lewis toured for many years as "The Boogie-Woogie Boys." Ammons' son, Gene, who plays tenor sax and until recently was featured with Woody Herman, survives.

Steve Allen, KNX-CBS funny man, pianist and composer, is featuring songs by Harry Bobbit and Nancy Martin on his new afternoon stanza. Ivan Dittmars is in charge of the music. Allen, however, still retains his 55-minute howl show from 12:05 to 1 a.m. nightly over same outlet.

Musical conductor Richard Hageman has been signed by Metro to portray Kathryn Grayson's vocal coach in "Kiss Of Fire," in which she stars opposite Mario Lanza. Hageman, Academy Award winner for his musical direction and score on "Stagecoach," also scored "The Fugitive," "Fort Apache," "Mourning Becomes Electra," "Three Godfathers" and "She Wore A Yellow Ribbon."

Betty Grable's new pic, "My Blue Heaven," will have songs composed by Harold Arlen and Ralph Blane.

Dave Coleman, drummer, heading three-piece combo in Casino room of the Hotel Ambassador in L. A. Skitch Henderson's ork is featured in the hostelry's larger, more ornate Cocoonist Grove.

WHOO'S WHERE

- FREDDY MARTIN: Palladium.
- RED NICHOLS: Hangover Club and KTTV.
- KID ORY: Royal Room.
- SKITCH HENDERSON: Coconut Grove.
- CARMEN CAVALLARO: Coconut Grove opening Jan. 10.
- DESI ARNAZ: Mocambo.
- TED WEEMS: Aragon Ballroom.
- LES BROWN: Trianon Ballroom, Saturdays only.
- BEN POLLACK: Beverly Cavern.
- NAPPY LAMARE: Club 47.
- CHICK FLOYD: Biltmore Hotel.
- THE TRENIERS: Melodee Club.
- TED VESELY: Sardi's Monkey Room.
- TEX WILLIAMS: Riverside Rancho and KNBH.
- ARTHUR VAN: Colonial Ballroom.
- KITTY WHITE: The Haig.
- RED INGLE: Florentine Gardens.
- PAUL NERO: Mike Lyman's.



BACK HOME with his new son, Kevin Michael Dennis, Clark Dennis of the potent tenor pipes and Claire Trevor of film fame meet across an ABC net mike in Hollywood. Dennis just finished personal appearances in San Francisco, Seattle and at Amato's Supper Club in Portland. He's got a big eastern tour skedded for 1950.

Clary, French Singer, Set For Big Push Here

A personable little 20-year-old French singer who was orphaned by the war and starved in a Nazi concentration camp has arrived in California and will soon be given a tremendous buildup by Bob Hope's personal manager.

The lad is Robert Clary. He resembles Mickey Rooney and he sings a lot of song, with an emphatic French accent. Jimmy Saphier, who guided Hope to stardom a decade ago, has Clary under contract and is confident the curly-haired personality kid will become a great favorite.

Clary already has had a couple of records released in the U. S., but his next coupling, with Lou Busch's music behind him, is said to be by far his best entry, to date, on wax. The titles are "Do It Again," the old Gershwin gem, and the whimsical "C'est Ci Bon." Saphier will place him in a plushy Hollywood nitery this spring and also groom him for pictures.

Clary's parents were slain by the Nazis and Clary himself nearly died of malnutrition at Auschwitz. After the war, he sang on Paris radio stations and in bistros, wearing blackface. That led to his discovery by Saphier and Capitol.

He's learning English, meanwhile, and fattening up on good American cooking.

Paramount Sets Music For 5 Big Films

Victor Young will compose original music for Paramount's forthcoming "U. S. Mail" drama featuring Alan Ladd and also for the Hal Wallis production of "September."

Other assignments set were Franz Waxman to the Wallis production, "The Furies"; Joseph Lilley to score and record the background of Crosby's "Mr. Music," in addition to supervising eight production numbers by Johnny Burke and James Van Heusen; and Jay Livingston and Ray Evans, writers of "Buttons and Bows," to clef the songs in "My Friend Irma Goes West."

Arnaz To Mocambo

Desi Arnaz and his band opened at the Mocambo, plushy Sunset Strip nitery, Dec. 26 for at least a run of two weeks.



BEST OF the 1950 blues-shouting crop, as he was in previous years, is Walter Brown. With Ben Webster's potent tenor sax featured, too, Brown's next shellac success pairs "Nasty Attitude" with "New Style Baby." He's a special fave in Texas and the Middlewest.

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ALBUM without calls \$3.15	CLIFFIE STONE SQUARE DANCES (Without CALLS) Includes illustrated booklet, one side of instructions, seven square dances.	ALBUM without calls \$2.75
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12" Record with calls \$1.00	RIGHT HAND OVER, LEFT HAND UNDER THE INSIDE ARCH, THE OUTSIDE UNDER JONESY with CLIFFIE STONE And His Square Dance Band	
12" Record with calls \$1.00	THE LADY GOES HALF WAY 'ROUND BIRD IN THE CAGE, SEVEN HANDS 'ROUND JONESY with CLIFFIE STONE And His Square Dance Band	
12" Record without calls \$1.00	TENNESSEE WAGONER and BACK UP AND PUSH—Medley LEATHER BRITCHES and TURKEY IN THE STRAW—Medley CLIFFIE STONE And His Square Dance Band	
12" Record without calls \$1.00	DEVIL'S DREAM and OLD JOE CLARK—Medley DOWN YONDER and BUFFALO GALS—Medley CLIFFIE STONE And His Square Dance Band	On 45 rpm these three records are sold only as an album SQUARE DANCE TONIGHT WITHOUT CALLS \$3.20
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10" Record without calls 75c	FLOP-EARED MULE—Hoedown Fiddlin' by Wade Ray HELL AMONGST THE YEARLINGS—Hoedown Fiddlin' by Wade Ray WADE RAY And His Ozark Mountain Boys	
12" Record with calls \$1.00	TEXAS STAR—Calls by Tex Williams OCEAN WAVES—Singing Call by Tex Williams TEX WILLIAMS And His Western Caravan	7" Record without calls 75c
12" Record with calls \$1.00	QUEEN FOR A DAY SQUARE DANCE LADY 'ROUND THE LADY (And The Gents Solo) SMOKEY ROGERS, Caller, With TEX WILLIAMS' Western Caravan	7" Record with calls 95c
		7" Record with calls 95c

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They Love Her in Philly!



"MOST COOPERATIVE" and best-liked recording artist of 1949, in the opinion of the Philadelphia Disc Jockeys' Association, was Jo Stafford. And just to show they meant it, four popular Philly spinners presented Jo with a plaque symbolizing her popularity with them; left to right the jocks making the presentation include Oscar Treadwell, WKDN; Eddie Newman, WPEN; Stuart Wayne, KYW, and Joe McCauley of WIP. Jo now is in California.